R E P O R T R E S U M E S

ED 020 946 TE 500 197

FRESHMAN ENGLISH AT SEVEN COLLEGES--AUGUSTANA COLLEGE, CENTRAL WASHINGTON STATE COLLEGE, CLARKE COLLEGE, STATE COLLEGE AT FRAMINGHAM, HARDING COLLEGE, EMPORIA STATE TEACHERS COLLEGE, AND KING'S COLLEGE.

BY- NELSON, BONNIE E., COMP.
MODERN LANGUAGE ASSN. OF AMERICA, NEW YORK, N.Y.

PUB DATE 68

EDRS PRICE MF-$0.25 HC-$1.44 34P.

DESCRIPTORS- *ENGLISH INSTRUCTION, *COMPOSITION (LITERARY), *COURSE CONTENT, *COLLEGE FRESHMEN, *PROGRAM DEVELOPMENT, ENGLISH PROGRAMS, ENGLISH, HIGHER EDUCATION, COMPOSITION SKILLS (LITERARY), WRITING SKILLS, ENGLISH CURRICULUM, TEACHING TECHNIQUES, TEACHING GUIDES, INSTRUCTIONAL MATERIALS, LITERATURE PROGRAMS,

FOR A REPORT ON COLLEGE PROGRAMS IN FRESHMAN COMPOSITION, THE ASSOCIATION OF DEPARTMENTS OF ENGLISH OBTAINED SYLLABI AND COURSE DESCRIPTIONS FROM DIRECTORS OF FRESHMAN COMPOSITION AT 66 COLLEGES AND UNIVERSITIES. AMONG THE DATA ASSEMBLED FOR THE FULL REPORT (AVAILABLE AS TE 500 190) ARE THE DESCRIPTIONS OF FRESHMAN ENGLISH PROGRAMS AT THE SEVEN COLLEGES, WHICH ARE CONTAINED IN THIS DOCUMENT. THE NEW FRESHMAN ENGLISH COURSE FOCUSING ON THE TOPIC, "THE MEASURE OF MAN," AT AUGUSTANA COLLEGE IS BRIEFLY DESCRIBED. A NEW PROGRAM OFFERING THREE OPTIONS TO ENTERING FRESHMEN AT CLARKE COLLEGE AND A VERTICAL SEQUENCE OF REQUIRED COMPOSITION COURSES SPREAD OVER THREE YEARS AT CENTRAL WASHINGTON STATE COLLEGE ARE DISCUSSED. DESCRIPTIONS OF THE TWO-SEMESTER REQUIRED FRESHMAN COURSES AT STATE COLLEGE AT FRAMINGHAM, HARDING COLLEGE, EMPORIA STATE TEACHERS COLLEGE, AND KING'S COLLEGE ARE ALSO GIVEN. (BN)

ED020946

FRESHMAN ENGLISH AT SEVEN COLLEGES: AUGUSTANA COLLEGE, CENTRAL WASHINGTON STATE COLLEGE, CLARKE COLLEGE, STATE COLLEGE AT FRAMINGHAM, HARDING COLLEGE, EMPORIA STATE TEACHERS COLLEGE, AND KING'S COLLEGE

The Association of Departments of English collected syllabi and course descriptions from directors of freshman composition at sixty-six American colleges and universities. A survey report based on this information, College Programs in Freshman Composition (1968) by Bonnie E. Nelson, is available through ERIC as TE 500 190.

Because many of the directors sent information which is not available to the public and which could not be included in the full report, some of these program descriptions are reproduced here in one of ten auxillary reports: See also:

TE 500 191	State University of New York at Buffalo
TE 500 192	University of Hawaii
TE 500 193	Antioch College, Baker University, Clark University, Elmira College, Emory University, Juniata College, University of Maryland, Swarthmore College, and Tulane University
TE 500 194	University of Tulsa, Columbia Basin College, and Western State College of Colorado
TE 500 195	Junior College of Albany, Amarillo College, Bakersfield Junior College, Beckley College, California Concordia College, Cazenovia College, Colby Community Junior College, Grand View College, Harcum Junior College, Jefferson Community College, Lakewood State Junior College, Miami-Dade Junior College, Monroe County Community College, and Portland Community College
TE 500 196	University of Kentucky, Ohio State University, Purdue University, and Southern Illinois University at Carbondale
TE 500 197	Augustana College, Central Washington State College, Clarke College, State College, at Framingham, Harding College, Emporia State Teachers College, and King's College
TE 500 198	Bob Jones, Duquesne, John Carroll, Kansas State, Marquette, Northern Illinois, Washington State, and Washington Universities, as well as the Universities of Alabama, Dayton, Minnesota (Duluth), and Mississippi
TE 500 199	South Dakota State, Southern Illinois (Edwardsville), Tufts, and Wake Forest Universities, as well as the Universities of North Carolina, Santa Clara, Southern Florida, and Southern California

BONNIE E. NELSON, COMPILER
MODERN LANGUAGE ASSOCIATION
1968

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

CONTENTS

Augustana College, Illinois	1
Central Washington State College,	2
Clarke College, Iowa	8
State College at Framingham, Massachusetts	10
Harding College, Arkansas	12
Emporia State Teachers College, Kansas	16
King's College, Pennsylvania	28

AUGUSTANA COLLEGE

Illinois

THE MEASURE OF MAN

Part of man's unique nature lies in his ability, alone of all creatures, to ask, Who am I?, and to spend his life, and often give it, searching for an answer. History is the record of man's attempts to seek in the world about him reflections of his own self, to identify what it means to be a man. This question has impelled poet, scientist, priest, philosopher, teacher, and tradesman to "measure" man, each in his own way.

In a very real sense, the question, "Who am I," is also responsible for bringing many of you to college--particularly to a college such as Augustana with its strong tradition of liberal arts. You believe, as does Augustana, that finding yourself is an important as finding a job.

With this in mind, Freshman English at Augustana will take on a new look this fall. Although its primary emphasis will be, as it has been, on the craft of writing, on clear and effective thought and expression, the course will now focus on a central topic, "The Measure of Man."

During the first semester students in Freshman English will read, hear, and write about the ways in which man seeks to identify himself. Students will listen to lectures by members of other departments on how the historian, the scientist, the theologian, the artist, and others take man's "measure." Class discussions will use these lectures in conjunction with essays from the text, Ten Contemporary Thinkers, and the C. S. Lewis novel, Out of the Silent Planet.

Freshman English themes, approximately one a week, will be responses to these lectures, essays, and discussions. At the same time, the students will study and practice effective patterns of writing, investigating words and the way they are put together in meaningful ways.

It is the hope of the English Department that this new approach will help you not only to think and write clearly, but that it will introduce you to the liberal arts.

CENTRAL WASHINGTON STATE COLLEGE

Ellensburg, Washington

Unlike most colleges, we do not offer all of our composition in the freshman year. Instead, we spread the two required courses out over three years--one quarter of sophomore composition elective, one of junior required. Dr. Keith Rinehart of our department has an article in the January, 1966 College English that describes the genesis and operation of the vertical system. I am encl

In addition to the basic sequence of courses (E101, E201, E301), we have an advanced composition course (E344) that is required of all of our English majors in the Teacher Education program. We also have a Composition Clinic, providing remedial assistance for freshman composition students and for certain deficient upper-division students. The operaton of the Clinic is rather complicated, but basically any student who receives a "D" in E301 or its transferred equivalent or who is officially referred into the Clinic by any instructor in any class on the campus is required to undergo a course of remedial work prior to his graduation. A copy of a letter that was sent to our faculty describing the Composition Clinic is enclosed.

September 15, 1967

Dear Faculty Member:

Starting in the fall of 1967 the Composition Clinic will provide remedial instruction for juniors and seniors whose written work reveals marked deficiencies. Students who are officially referred into the Clinic <u>will be required to satisfy the Clinic requirements before graduation</u>. Students can be officially referred into the Clinic in two ways: First, any student who enters Central in or after fall, 1967 and who receives a "D" in English 301 will automatically be required to do remedial work in the Clinic. Second, any eligible student whose writing is markedly deficient may be referred into the Clinic <u>by any instructor in any course on campus</u>. To be eligible for such referral a student (i) must be a junior or senior; (ii) must have entered Central in or after fall quarter, 1967; (iii) must have completed English 301 or its equivalent--that is, a second or third quarter of English composition at some other college.

Since it would normally be difficult for an instructor to know whether a student satisfies all of these requirements, we are establishing the following referral procedure: We are sending you a number of Recommendation to Refer forms; when you discover a student in one of your classes who in your opinion needs remedial work and who you believe possible is eligible for the Clinic, you simply fill out a Recommendation to Refer for him and send it to the Composition Office. You do not need to notify the student of your action, although there is no reason why you should not if you prefer to. The Composition Office will then check to determine whether or not the student is eligible for the Clinic. If he is not eligible, we will notify you, and so far as we are concerned, the matter will be dropped. In such cases the Composition Office will make no attempt to contact the student.

If, on the other hand, the student is eligible, we will send you an Official Referral form, filled in, and requiring only your signature. <u>The student is officially referred into the Clinic when and only when you sign this form and return it to us</u>. We will send copies to the student and to the Registrar. We will also notify you and the Registrar when the student finishes his course of work in the Clinic.

The kind of work the student will do in the Clinic will depend upon the particular problems his writing reveals. In cases of general

writing deficiency--weaknesses in idiom, syntax, diction, focus, coherence--he will write short themes while receiving intensive editorial criticism and advice from his tutor. In cases of more specialized problems--punctuation, spelling, usage--he will still write, but he will also be given instruction aimed directly at the problems involved--either by way of simple exercises, traditional and programmed texts, or teaching machines. Our experience with freshmen remedial students in the Clinic this year has fairly well convinced us that this kind of individualized approach within the special Clinic context produces results, sometimes rather dramatic results. We have every reason to believe that the same will be true with junior and senior remedial students.

If you have any questions, either visit or phone the Composition Office, Alford Hall, Room 12, 3-2346.

Sincerely,

D. W. Cummings

D. W. Cummings
Director of Composition

English 101. English Composition. 3 Credits.

Catalogue Description: Required of all students except those exempted on the basis of the English placement test. Practice in expository writing.

To the Instructor: Statement of Intent:

The focus of attention in this class is "How to make a statement." The student should receive instruction in the rhetoric of exposition, and by the end of the course he should be able to write a short expository paper (500-1000 words) that--

1. develops a statement clearly and consistently through pertinent and appropriate specific details;

2. is organized in a fashion suitable to the purpose of the theme;

3. recognizes and copes with problems of transition;

4. shows the student's mastery of the pertinent conventions of printed English;

5. brings the resources of the language, of syntax and of vocabulary, to bear toward precise and effective statement.

Although there is considerable freedom allowed in the instructor's choice of means to these ends, the course should cover the following as they pertain to the problems of simple exposition:

1. The Rhetorical Act: Author's Voice, the Subject, the Audience.

2. The Rhetorical Units: Word, Phrase, Clause, Sentence, Paragraph, and Theme.

3. Conventions of Print: Except in cases where the written work reveals class-wide weaknesses, class time should not be taken up with the review of mechanics and spelling. Students with serious weaknesses in these areas should be handled individually.

4. Conventions of Scholarship: The entire class should be introduced to the conventions of documentation, including footnoting, paraphrasing, and the use of quotations.

The student should be required to turn in for letter-grading at least 3,000 words. This minimum may be met by any combination of short or longer themes, the only stipulations being that there should be at least five separate pieces of writing that are distributed throughout the quarter, that some of it should give the student work with the conventions of documentation, and that the student should be required to do extensive revision.

English 201

Catalogue Description: Prerequisite, English 101 or exemption from 101; sophomore standing or enrollment in a specific program that requires English 201 during the freshman year. Further work in expository writing.

To the Instructor: Statement of Intent

Since 201 is basically an extension of the material introduced in 101, the five criteria and the three points of focus listed in the statement of intent for 101 apply to 201 as well. Whatever specific approach the instructor employs to achieve these ends, the crucial things in the course are that the student be given an opportunity for continued, orderly practice in expository writing and that he receive careful editorial assistance from the instructor.

Writing Requirements: The same as for English 101, except that it is recommended that each student be allowed to write his papers on a subject that is sustained in his work throughout the quarter. Not all students need to write on the same subject, but each student should have an opportunity to write about a sustained subject from different rhetorical points of view.

English 301

Catalogue Description: Prerequiste, English 101 or exemption from 101; junior standing or enrollment in a specific program that requires English 301 prior to the junior year. Advanced work in expository writing. A student who receives a D in English 301 will be required to enroll in the Composition Clinic; until he has satisfied the Clinic requirements, such a student will not be allowed to graduate.

To the Instructor: Statement of Intent:

The focus of attention in this class is "How to make a persuasive statement." Although there is considerable variation allowed in the instructor's choice of means to this end, the course should be concerned with such problems as the following:

1. The Rhetorical Act: Added consideration of the changing nature of one's writing as the rhetorical situation changes--that is, change in reader, change in author's intention, change in mode of exposition, and so on.
2. The Role of Connotation and Figurative Language
3. The Role of Logic: (Although the instructor need not feel compelled to go into the intricacies of formal logic, the student should receive work in detecting and avoiding certain logical pitfalls, especially the informal fallacies.)
    a. The nature of argument: Induction, deduction, assumptions, implications, fallacies.
    b. The generation of questions about a subject.

Writing Requirements: Same as for English 201

CLARKE COLLEGE

DUBUQUE, IOWA 52001

DEPARTMENT OF ENGLISH

7 May 1968

TO: MLA English/ERIC

RE: The Freshman English Program at Clarke College

Until 1967-68, the Department of English at Clarke College (Dubuque, Iowa; a four-year liberal arts college for women) offered a three-track program in freshman English. Academically superior students were invited to take an honors course (less than 20 in the section), Heritage of World Literature, a two-semester sequence giving six hours of credit applicable toward an English major. The next highest group (about 20 students) were placed in Advanced Composition, a two-semester, six-hour course, which emphasized expository and argumentative prose, but which also moved into the interpretation of literature and into creative writing. Credits earned here were not applicable toward the major. The remaining students were placed in Rhetoric and Composition. This course, a two-semester, six-hour sequence, emphasized expository and argumentative prose and devoted approximately a quarter's time to the research paper.

With the radically revised general curriculu, effective the fall of 1968, the Department is offering a revised basic English program to new students. As of 1968-69, incoming freshmen will have one of three options. Approximately fifteen of the class will be invited to take the high honors course, Heritage, described above. The next highest group (the number may vary from fifteen to twenty-five) will be allowed to proficiency out of Composition on the basis of their combined scores on the CEEB Verbal and the English Achievement Tests. The students may, however, elect to take either Composition or Advanced Composition (described below) if they wish. The remainder of the freshmen will take a one-semester, three-hour course entitled Composition (En 3), devoted to the writing of expository and argumentative prose. In the alternate semester they will take a two-hour course entitled Tools and Methods of Research in English (En 9), designed to acquaint them with the reference tools and the techniques for writing the term paper. Neither En 3 nor En 9 is applicable toward the major.

English majors and minors, though they may proficiency out of En 3, are still required to take En 9. Moreover, in their junior or senior year, they must take Advanced Composition (En 113), which will deal more directly with rhetorical theory as well as provide further experience in the techniques of exposition and argumentation.

(MORE)

Clarke College
Dubuque, Iowa 52001

It is hoped that by tightening the Composition course, instructors and students will be motivated to work more intensely to develop the skills of expository writing rather than to dissipate their efforts with interesting but essentially distracting forays into literary criticism. The separate course in Tools and Methods will allow the instructor to teach the term paper in an appropriate laboratory or workshop fashion, with some class sessions devoted to lecture and the majority spent in the library or in personal conference.

The English faculty hopes tha the opportunity to proficiency out of Composition on the basis of past achievement and potential in English will prevent students from repeating subject matter already mastered and will motivate them to take Advanced Composition out of a sense of personal need.

State College
Framingham, Mass.

STATE COLLEGE AT FRAMINGHAM
Massachusetts

FUNDAMENTALS OF ENGLISH (E. 121-122)

Purpose of course: to develop student's ability to write correctly and effectively, to read with understanding and enjoyment, and to think clearly.

I. First semester

A. Writing

1. Basic mechanics

It is assumed that the entering student has attained reasonable competence in written expression. Therefore class time is not normally spent in drill on grammar and basic mechanics (such as parts of speech, punctuation, agreement, case).
The student is referred to a text for individual study as needed.

2. More advanced topics dealing with correct and effective expression are taken up in class with assignments in the text.
These include the following:

Diction--good usage, exactness, economy of expression
Effective sentences--unity and logical thinking, subordination, coherence, parallelism, emphasis, variety
The paragraph--methods of development, unity, coherence, emphasis
The whole composition, including outlining

3. Writing assignments

A minimum of eight 500 word expository themes are required. The material for these themes comes from the student's own experience and thinking. It may at times be suggested by the assigned reading. The student is required to correct the errors in his themes with the help of the text and, if necessary, the instructor.

B. Reading

1. In order to develop the student's ability to understand and evaluate what he reads and to broaden his intellectual horizons selections (primarily expository) are read and discussed in class from the point of view of their content and, when appropriate, organization and style.

2. Outside reading of a biography (or other expository book) may be required, with a written report on it.

C. Conferences

At least one individual conference with each student is required, as soon after the first theme as is practicable, to go over his errors and make sure that he understands how to correct them. Additional conferences may be held as student or instructor finds advisable.

FUNDAMENTALS OF ENGLISH (cont'd)

II. Second semester

A. Writing

1. The research paper

The technique of preparing a research paper is studied in detail, including the following aspects:

Finding and evaluating material
Note taking
Footnotes and bibliography
Organization.

Particular emphasis is given to proper use of source material to avoid plagiarism.

Each student is required to write a research paper (1500 to 2500 words in length).

2. Other shorter themes (to total a minimum of 4000 words) are required as in first semester, but in addition to exposition, description and simple narrative may be accepted.

B. Reading: selections other than expository prose are assigned and discussed:

1. Short stories (with analysis of plot, characters, setting, theme, point of view, style)

2. Poetry and plays as time and individual circumstances may warrant, so selected as to avoid duplication with required literature course.

FILMED FROM BEST
AVAILABLE COPY

HARDING COLLEGE
Arkansas
English 103
Syllabus

Texts:

Harbrace College Handbook, 6th ed. (Hodges)
Poems (Main and Seng)
How to Write Your Term Paper (Yaggy)
Essentials of Rhetoric (Buckler and Sklare)
Huckleberry Finn (Twain)
Lord of the Flies (Golding)

This syllabus is one possible way English 103 may be blocked out. It assumes that the teacher will cover the material suggested but that he may alter the proposed time if necessary. For maximum benefit to the student, much of the study of Essentials of Rhetoric should preceds the study of Poems.

In Essentials of Rhetoric (Buckler and Sklare) approximately two class periods should be spent on each major section.

In Poems (Main and Seng) approximately two class periods should be spent on each major section.

Approximately three periods for each of the two novels should be sufficient.

Suggested Class Period Distribution

Essentials of Rhetoric, Sections 1,2,3,4	8 class periods
Poems, Sections 1,2,3	6 class periods
Essentials of Rhetoric, Section 5	2 class periods
Novel	3 class periods
Poems, Sections 4,5,6	6 class periods
Novel	3 class periods
Poems, Sections 7,8,9,10,11	10 class periods

This schedule makes provision for the following random class periods, which may be inserted in the above outline at the teacher's discretion.

Tests	3 class periods
In-class themes	6 class periods
Discussion of term paper and themes	3 class periods
	50 class periods

In addition, there should be provision made for out-of-class themes (preferably 2) and for the writing of a research paper of about 1000 to 1200 words (or two short research papers of about 500 to 600 words each).

Part two of Poems provides excellent material for comparison and analysis for theme writing.

(Revised June, 1967)

English 104
Syllabus

Texts:

Harbrace College Handbook, 6th ed. (Hodges)
Language in Thought and Action (Hayakawa)
The Great Gatsby
The Scarlet Letter
Black Like Me
The Red Badge of Courage
Cry, The Beloved Country

This syllabus is one possible way English 104 may be blocked out. It assumes that the teacher will cover the material suggested but that he may alter the proposed time if necessary.

In Language in Thought and Action approximately 1 1/2 class periods should be spent on each major section. Approximately two class periods should be spent on each novel.

Language in Thought and Action, Chapters 1,2,3,4	6 class periods
Novel	2 class periods
Language, Chapters 5,6,7,8,9	7 class periods
Novel	2 class periods
Novel	2 class periods
Language, Chapters 10, 11, 12	4 class periods
Novel	2 class periods
Language, Chapters 13,14,15,16,17,18	9 class periods
Novel	2 class periods

This schedule makes provision for the following random class periods, which may be inserted in the outline above at the teacher's discretion.

Tests	3 class periods
In-class themes	6 class periods
Unassigned periods to be distributed according to the discretion of the teacher	2 class periods
	47 class periods

The section in Language in Thought and Action dealing with the language of poetry (Chapters 8 and 9) may be extended to include a more thorough study of poetry than suggested by Hayakawa.

In addition to the six in-class themes scheduled above, there should be a minimum of four out-of-class themes.

(Revised June, 1967)

Case-Books Available for Freshman English

Huckleberry Finn:

Huck Finn and His Critics, Richard Lettis, et. al., Macmillan Co. ($2.45).

Huckleberry Finn (Critical Ed.), Bradley, Beatty, and Long, eds., Norton (N-304, $1.95).

Huckleberry Finn: Chapter Notes and Criticism (Study Master), Tom Crehore, American R. D. M. Corp. (206, $1.00).

Huckleberry Finn Notes, Cliff's Notes (Cliff, $1.00).

Huckleberry Finn: Text, Sources, and Criticism, Kenneth S. Lynn, Harcourt, Brace, and World ($1.95).

Red Badge of Courage:

Cliff's Notes, ($1.00).

Chapter Notes and Criticism (Study Master), Bertram Lippmann, American R. D. M. Corp. (201, $1.00).

Critical Edition, Bradley, Beatty, and Long, eds., Norton (N-305, $1.95).

Text and Criticism, Lettis, et. al., Harcourt, Brace, and World ($1.95).

The Scarlet Letter:

Chapter Notes and Criticism (Study Master), Maxine Auerbach, American R. D. Corp. (231, $1.00).

Critical Edition, Bradley, Beatty and Long, eds., Norton (N-303, $1.95).

Cliff's Notes ($1.00).

Text, Sources, Criticism, Kenneth S. Lynn, Harcourt, Brace, and World ($1.95).

The Great Gatsby:

A Study, Frederick J. Hoffman, ed., Scribners ($1.95).

Review and Criticism, Thomas R. Coethals, American R. D. Corp. (435, $1.00).

Lord of the Flies:

A Critical Commentary (Study Master), Carol Z. Rothknopf, American R. D. Corp. (451, $1.00)

Cliff's Notes (1.00)

Capricorn Teacher's Edition
A Source Book, William Nelson, ed., Odyssey ($1.95)

EMPORIA STATE TEACHERS COLLEGE
Kansas

A GUIDE TO FRESHMAN ENGLISH

INTRODUCTION

The information in this guide is meant to give you, as an entering freshman student, a broad view of the Freshman English I course and an insight to the standards of writing which you will be expected to achieve and maintain in the course. You should note that these same standards will serve you well in your other college courses. Your instructor will supply further details on various aspects of the course. You should, however, read carefully and completely the information in this guide. In addition to an overview of the course, you will find general rules for handling theme assignments.

As a beginning, therefore, it is fair to state that writing is both a skill and an art. Many of the qualities of good writing do not lend themselves to formulation; consequently, it is impossible to offer a highly systematized scheme by which you will automatically become a proficient writer. But there are certain fundamentals which, if mastered, provide a sound footing for the kind of writing that you will be asked to do throughout your college career. These fundamentals and their use through the writing of compositions provide the main emphasis of this course. Your instructor and the required texts offer both the guidelines and the information by which you can learn to write acceptable, college-level prose. Obviously, whether or not you achieve an acceptable level depends for the most part on your own efforts.

In speaking of acceptable, college-level prose, the Department of English is acknowledging that the main concern of the Freshman English program is to help you learn to write clearly organized, well-supported, expository prose. Expository prose is the kind of writing you will do throughout your college career in term papers, in essay examination, in reports, and so on. In short, you will confine your creative efforts to factual prose: the writing of highly imaginative forms of expression such as the short story and poetry is not a part of this course. The Department of English offers advanced courses in fiction writing and versification which you may take later in your career should you so wish.

In every sense, you should view Freshman English I as the most important course among your general education requirements. Mastery here will eliminate many of the difficulties brought about by a limited ability to express yourself in written English.

THE SEMESTER OF FRESHMAN ENGLISH I

Required texts: PRACTICAL RHETORIC, Hardison, 1966
READING, WRITING, AND REWRITING, Moynihan, Lee, Weil, 1964
A GLOSSARY FOR COLLEGE ENGLISH, Stevens and Kegel, 1966
WEBSTER'S NEW WORLD DICTIONARY, College Edition

Of the texts listed above, only READING, WRITING AND REWRITING will not carry over into Freshman English II. In fact, the GLOSSARY and the dictionary should become part of your permanent library. You will find that both texts are indispensable aids to good writing; hence, both texts should be brought to class on days when you write compositions. And you should consult both texts as you write your composition.

Course Plan: The following unit plan will give you an idea of the scope and direction the course will take. You should understand that what follows does not represent an assignment schedule: the number of class periods devoted to each unit and the specific assignments are your instructor's contribution to the course.

UNIT I. PRACTICAL RHETORIC, Chapter I and READING, WRITING, AND REWRITING, pp. 3-33

II. PRACTICAL RHETORIC, Chapter 2 and READING, WRITING, AND REWRITING, pp. 43-81

III. PRACTICAL RHETORIC, Chapter 3 and READING, WRITING, AND REWRITING, pp. 85-198

IV. PRACTICAL RHETORIC, Chapter 9 and READING, WRITING, AND REWRITING, selected readings and pp. 201-218

V. PRACTICAL RHETORIC, Chapter 10 and READING, WRITING, AND REWRITING, pp. 219-225

VI. PRACTICAL RHETORIC, Chapter 4 and READING, WRITING, AND REWRITING, pp. 225-244

VII. PRACTICAL RHETORIC, Chapter 5 and READING, WRITING, AND REWRITING, pp. 244-257

VIII. PRACTICAL RHETORIC, Chapter 6 and READING, WRITING, AND REWRITING, pp. 377-404 and pp. 286-298

IX. PRACTICAL RHETORIC, Chapter 7 and READING, WRITING, AND REWRITING, pp. 257-281

X. PRACTICAL RHETORIC, Chapter 8 and READING, WRITING, AND REWRITING, pp. 298-316

XI. PRACTICAL RHETORIC, Chapter 11 and READING, WRITING, AND REWRITING, pp. 405-478

In addition to covering the material listed above, you will write ten compositions. The compositions are the means by which your instructor measures your mastery of the skills of written English. You should, therefore, consider the writing of each composition with the same preparation and attention which you would normally give to an examination. Moreover, your instructor may give any number of quizzes to assess the completeness of your preparation. Because Freshman English is essentially a skills course and because you cannot master any skill without practice, you must complete every assignment or you will not receive a passing grade in the course.

COMPOSITION STANDARDS

Grading a composition is both a tedious and a difficult task. Your instructor must consider many points before he can accurately assess your ability in written expression. Generally, though, you may accept the fact that the consideration you give to form and content is the controlling factor in arriving at a grade on a given composition assignment. In every case, the composition must fulfill the purpose of the assignment before the instructor can determine your present level of achievement. To simply fill the required number of pages or write the

required number of words does not entitle you to an evaluation. In such a case, your instructor may simply write "unacceptable" at the top of your composition. It will then become your responsibility to arrange with your instructor some means by which you can fulfill the assignment. The points on the list below should illustrate the many areas which the instructor will consider as part of content and form:

1. The purpose or controlling idea and its expression in a clearly worded thesis statement

2. The amount and relevance of supporting material

3. The overall organization (the balance and proportion achieved in the supporting material)

4. Transitions and paragraph structure

5. Diction (appropriate and consistent level of usage)

6. Sentence structure

7. Mechanics (conventions of usage, punctuation, spelling, manuscript form)

In reviewing the above list, you may consider that the first two points equate with content and the other five points with form. At first glance, this division may seem, in itself, an imbalance. Upon further consideration, however, it should become obvious that each point on the list deserves an equal emphasis in viewing the overall merit of the composition. Serious errors in diction, for example, may make unacceptable a composition that is generally acceptable in other respects.

The most glaring errors (and, incidentally, those most easily correctable by attention and practice) are in the areas of sentence structure and mechanics. Some of the more serious of these structural and mechanical errors rate initial emphasis here. Detailed descriptions and other problem areas are in A GLOSSARY FOR COLLEGE ENGLISH. Note the following list:

1. Comma Fault (Comma Splice): A comma fault is the separation of two clauses of a compound sentence with a comma when there is no conjunction. (Example: It is a beautiful day, the park will be crowded.)

2. Run-on Sentences: A run-on sentence is two sentences run together without any separating punctuation or connective. (Example: The first two years will be difficult after that the work will be routine.)

3. Fragment: A sentence fragment is the unjustified terminal punctuation of a group of related words which are not grammatically complete. (Example: Though I have never written a poem.)

4. Agreement: Agreement errors occur most frequently as the following:
   a. Lack of agreement between subject and verb. (Example: The purpose of all these maneuvers are not clear.)
   b. Lack of agreement between pronoun and antecedent. (Example: Everyone must bring their own food.

5. Case Forms: As an analytic language, English relies mainly on structural arrangement to convey meaning. But English does retain some features of its inflectional parent, Anglo-Saxon. Most of the inflectional (word form) changes are in pronoun use. For example, the often heard, "Him and me went to the show" is not acceptable in literate, written English. You should, consequently, review the entry under "Case" in A GLOSSARY FOR COLLEGE ENGLISH.

6. Dangling Modifiers: A dangling modifier is a phrase or clause unit that has no apparent grammatical link with the rest of the sentence. (Example: Flying across Lake Michigan, the skyline is impressive.)

7. Misspelled words: A marked incidence of misspelled words generally indicates little familiarity with forms of written expression. Either you have not read widely or you pay little attention to what you read.

In addition to overcoming the more obvious errors listed above, you must also become familiar with the basic terminology used to discuss the fundamentals of written English. In this respect, you will find A GLOSSARY FOR COLLEGE ENGLISH most helpful.

As a final effort, in this guide, to help you understand the consideration your instructor will give to your compositions, you should study the two compositions below giving special attention to the explanation following each.

THE MATURE PERSON

There are many characteristics of a mature person, each one having its own importance. But I feel there are two important characteristics that makes a student mature. There are grooming and attitudes towards other people. These to me are important because people judge students character, which I think would be listed under attitudes towards other people. An example listed under grooming would be the type of clothes you wear or other ideas. I would to describe more in detail about grooming and attitude towards other people.

First of all, grooming is the most important characteristic any mature person can have young or old. This reflects on what kind of parents you have, and how they have taught you to take care of yourself. An example is: the most trouble with college students, is they comb their hair down, over their eyes. This to me is disgusting. My reaction to this is they want attention and no one will give any to them.

My personal feeling is that a boy will be more popular if he combs his hair naturally, instead of combing it artificially. This to me, shows a long-haired college student is trying to hide what kind a person he really is.

The next to being most important, my feelings are that attitudes towards other people is next.

First of all, we can always tell a mature person by the ways he speaks, and the type of language he uses. In seeing this, a mature person will always speak to a stranger in order to make friends and eventually get to know him.

Personally, I have found that this speaking works. I have made more new friends in summer school, in which is a big boost to me, because I tend sometimes, to be a bit shy around people. My philosophy is, if you speak to people whom you do not know, they will eventually become your friends.

In summarizing, a mature person has many characteristics, but the most important two are grooming and attitude towards other people. I feel these two characteristics, will help a student to become a better person. This will help him to get along with other people as well as to meet them too.

It should come as no surprise to you that the composition above (actually submitted in a recent Freshman English I class) is completely unacceptable. In fact, this particular composition exhibits so many errors that it is both unintelligible and ungradable. For the sake of illustration, though, we can apply some of the standards already discussed and uncover many of the errors which mark the composition as unacceptable. Consider the following:

1. The logic of pairing "attitudes and grooming" as characteristics of maturity (Does the composition offer content?)
2. The type of support offered in paragraph 1
3. The errors in agreement in lines 2, 3, 4, etc.
4. The frequency of punctuation errors
5. The garbled sentence structure
6. The lack of consideration to paragraph development
7. The offering of personal feelings as authority
8. The use of the familiar "you" form when not indicated by subject matter nor intended audience
9. The constant shift in tone, in person, in level of usage

In general, then, you see that the composition has neither form nor content and would either be marked "unacceptable" or receive an F grade for any number of reasons.

THE UNITED STATES AND FRANCE IN VIET-NAM

Today, at this moment, the United States is fighting a seemingly unwinable war in Viet-Nam. Those in this country who are opposed to this commitment in Viet-Nam often attempt to show the similarities of the French of 1946-1954 and the U. S. commitment of 1960-1967. However, there are at least three major differences between the two countries and time periods.

In 1946 when France was trying to assert her authority over Viet-Nam, she was just emerging from the greatest war in history--World War II. France's economy was shattered. Most, if not all, of her major industries had been destroyed. The agricultural regions of the country had been mined. The United States with such aid programs as the Marshall Plan, was the major source of income for France.

In 1960 when the United States had just sent its first troops to Viet-Nam, it had not been in a major conflict of any sort for eight years--not since Korea. The American economy was stable. Industry was reaching a peak of production. The agricultural regions were producing in such vast quantities that there were surpluses. The United States had the greatest national income of any nation in the world.

World War II had weakened greatly France's army. Millions of dollars of supplies and equipment had been destroyed. Thousands of French lives had been lost. At the end of World War II the French army was little more than a token army spread thin through her colonies.

In 1960 the American army was the best equipped and most powerful army in the world. It was second in size only to the army of Red China. Although there were many army personnel stationed around the world, the American army was capable of concentrating its efforts in any one place at any time.

Finally, France was plagued by weak and ineffective governments between 1946 and 1954. Whenever the people became disillusioned with one government, they would form a new one. A constitution would be written, then rewritten, and finally dropped. Corruption in government was prevalent.

The American government between 1960 and 1967 has been marked by stability. No radical changes have occurred in either the government or the Constitution. Elections have been held regularly. Corruption has been minimal.

It would seem that to argue that the U. S. is in the same situation France was in while fighting in Viet-Nam is not altogether legitimate.

The composition above is generally acceptable. In every case, it represents a definite improvement when compared with the first student composition. You cannot speculate, however, about the grade which this particular composition might receive. The grade would depend upon the specific assignment, the instructor's purpose, and the point during the semester when it was assigned. But the composition illustrates well some of the standards already mentioned. Consider the following:

1. Paragraph 1 establishes a clear-cut purpose. (Lines 3 and 4 would be more effective with greater attention to structure: ". . . often attempt to show the similarities between the French commitment of 1946-54 and . . ."

2. Paragraph 1 establishes the overall organization by proposing three areas for further development..

3. Paragraphs 2 through 7 use specific support and show logical progression and attention to both sentence and paragraph transitions.

4. For the most part, the sentence structure is adequate.

5. The tone and level of usage are consistent.

COMPOSITION FORMAT

Since your instructor will spend much time in grading your compositions and making suggestions for improvement, you need to allow ample space for your instructor's notations. Your attention to the following points will permit your instructor to offer constructive criticism unencumbered by format considerations.

1. Write all hand-written compositions in blue or black ink on paper from a theme pad.

2. Typewrite compositions on 8 1/2 x 11 inch white opaque paper, double-spaced, and with wide margins. (See 6 below.)

3. Use only one side of the sheet of paper.

4. Number all sheets, except the first, in the upper right hand corner.

5. Center the title on the first ruled line of theme paper, leave the second line blank, and begin the composition on the third line. Make a similar consideration to appearance if you type the composition.

6. In general, leave 1 1/2 inch margins at the left and at the top of the sheet and one inch margins at the right and at the bottom.

Since every composition will, by the kind of topic assigned, differ from every other composition, your instructor will determine the length of the composition. Normally, 300-400 words is adequate for a composition written during class; those written as home assignments may vary widely in length.

Your instructor will give you directions for folding the composition and placing the superscription upon it. The superscription should give the following information:

(your name)	Mary Smith
(the course, section, instructor's name)	Fr. Eng. I, Sec. A., Dr. Morgan
(the due date)	Sept. 24, 1967
(class or home theme and number)	Class Theme No. 1
(title of the theme)	Isolation and Estrangement in the Tales of Nathaniel Hawthorne

OTHER IMPORTANT INFORMATION

The following important points should help you adjust to your new responsibility. Read the points carefully now and refer to them whenever necessary throughout the semester.

Reading: Every good writer draws heavily upon his reading experience. Reading widely and wisely not only provides you with knowledge but also sharpens your awareness of good structure and style. Your instructor, no doubt, will emphasize the absolute need for you to prepare your reading assignments carefully. He will point out the connection between form and content in the readings and expect you to evidence a similar mastery in your compositions.

The Library: You will need to know how to use the library and to become acquainted with the organization of the college library; especially, will you need an understanding of library techniques in Freshman English II. The Department of English relies on the course, Introduction to Books and the Library, to guide you properly in basic techniques.

The Dictionary: A good college dictionary is one of the required texts for Freshman English (see page 2). Throughout the semester you will study words, their derivations, definitions, connotations, and so on. Your dictionary should be always handy for reference as you read and as you write. Your instructor will encourage your using both your dictionary and A GLOSSARY FOR COLLEGE ENGLISH during the writing of compositions both in class and at home.

Revisions: Your instructor will indicate the form of revision which he wishes you to use. Normally, you will either make revisions on the original composition using a different ink or marking medium, or you will submit a completely re-written version of the original composition. In either case, you should give extreme attention to the process of revision.

Punctuality: Your instructor will expect you to turn in all assigned material on the date due. In most cases, he will reduce your grade one letter for each class period beyond the assigned date. Naturally, he will not impose this penalty in cases of illness or emergency. However, your instructor must know that such conditions exist. Always consult him about such matters as soon as possible.

Plagiarism: "The practice of using as one's own, material written or spoken by another." (A GLOSSARY FOR COLLEGE ENGLISH, p. 168. See complete entry) Your instructor will not accept compositions containing any plagiarized material.

Writing Laboratory: The Department of English maintains a Writing Laboratory which is open to all Freshman English I and Freshman English II students. The laboratory is open from 2:30 - 4:30 p.m. every Tuesday and Thursday. The purpose of the laboratory is to provide you with additional individual assistance. On occasion, your instructor may request that you attend the laboratory: in such a case, your attendance becomes a requirement of the course. Primarily, though, you should consider the laboratory as an additional resource for improving your writing skill.

THE SEMESTER OF FRESHMAN ENGLISH II

Required texts:

LITERARY REFLECTIONS, Elkins, Kendall, and Willingham, 1967
WRITING RESEARCH PAPERS, Lester, 1967
Note: PRACTICAL RHETORIC, A GLOSSARY FOR COLLEGE ENGLISH, and WEBSTER'S NEW WORLD DICTIONARY will be used in Freshman English II

Course Plan:

Freshman English II continues the emphasis on written English begun in Freshman English I. Rhetorical concepts learned in the first semester of Freshman English serve as a basis for expanding your ability to write expository compositions. Since the compositions will derive from your investigation of all genres of literature, you will generally write papers calling upon your ability to apply a combination of rhetorical styles to achieve a decidedly argumentative and critical position toward the material.

An additional important part of the semester of Freshman English II is an introduction to research methods and proper forms of documentation in papers using quoted material or relying upon secondary source support.

Although your instructor will determine the specific assignments and the alignment of the material, you may wish to consider the scope and direction of the course. The areas listed below provide an overall view.

1. Reading and discussing the literature in three or four parts of LITERARY REFLECTIONS. An additional part of the text may be assigned as primary source material for research excercises.

2. Writing from four to six compositions stimulated by the readings in LITERARY REFLECTIONS. Chapter 14 in PRACTICAL RHETORIC will be used in conjunction with these compositions.

3. Reading WRITING RESEARCH PAPERS for an understanding of the discipline and form involved in writing research and documented papers.

4. Writing a minimum of three papers which illustrate your mastery of research and documentation form.

In addition to the above areas, your instructor may assign short papers and administer tests as he sees the need.

DEPARTMENT OF ENGLISH
KING'S COLLEGE
WILKES-BARRE, PENNSYLVANIA

ENGLISH 11 - 12: INFORMATION FOR STUDENTS

COURSE DESCRIPTION AND OBJECTIVES

English 11-12, a one-year course in composition and literature, is concerned with two of the fundamentals of a liberal education:

1. The command of language - the ability to read, speak, and write the English language accurately and effectively. Accuracy and effectiveness are achieved by extensive and intensive practice in close analytical reading of selected materials and discriminating discussion of the form and content of these readings. These are necessary means to one of the primary ends of the course - the clear, logical, and lively expression of ideas in writing. Good readers tend to be good writers; the man who has something to say will find writing stimulating rather than stultifying.

2. The understanding and appreciation of literature. This understanding and appreciation are achieved by study of the elements of literary theory and critical reading of the genres of world literature, followed by class discussion and written interpretation of the selections which have been read.

The grade for the course will be based upon participation in class discussions, paragraphs and themes (written in and outside of class), a research paper, and examinations.

RESPONSIBILITIES OF THE STUDENT

1. A student whose training in English composition has been poor can, by diligent work, become competent by the end of the semester. He must recognize and accept the obligation to attain a satisfactory level of literacy by helping himself.

2. The student must be willing and able to use the dictionary and the handbook prescribed by the English Department for and by himself. These books should be kept as desk books throughout the four years of college.

3. Read and reread assigned material. Mark important passages and those you do not understand. Jot down questions to ask in class.

4. Start thinking about a theme the first day it is assigned. Start writing it well in advance of the date it is due to allow time for revision.

5. Check papers carefully for errors in spelling, punctuation, usage, and grammar. A number of such errors in a single paper render it unacceptable. Make use of the handbook in both writing and revising assignments.

6. Do not be discouraged if you are asked to rewrite a theme. This is standard practice in English 11. Keep all your themes in a manila folder for future reference and for conferences with your professor.

7. Specific requirements as to format and manuscript form will be given by the individual instructor.

8. Keep an orderly notebook to record important ideas that are brought out in class.

PLAGIARISM

Plagiarism means presenting, as one's own, the words, the work, or the opinions of someone else. It includes the submission of another student's work as one's own and the submission of work from any source whatever that is not properly acknowledged by footnote, bibliography, or reference in the paper itself. Mere rearrangement of phrases into a new pattern does not confer originality.

Since the development of intellectual honesty is a primary goal of college education, plagiarism, besides being dishonest in itself, defeats this purpose of the college. When detected it is always severely punished, usually by failure in the course or by expulsion from the college.

DEPARTMENT OF ENGLISH
KING'S COLLEGE
WILKES-BARRE, PENNSYLVANIA

ENGLISH 11 - 12: INFORMATION FOR FACULTY

The material on these sheets and on the accompanying "Information for Students" is the result of two years work by the Committee on Freshman English. It reflects your continuous advice and comments, both in department meetings and in private conversations. As in the past, this material is tentative in that it awaits your recommendations after you have put it to the test.

Each student should be given a copy of "English 11-12: Information for Students" at the first class session. Copies may be obtained from the Chairman of the Committee on Freshman English, Mr. Hammerbacher.

MINIMUM COURSE ESSENTIALS

1. English 11-12 is a combined course in writing and introduction to literature. Since you will not have the same students in each semester, the following semester divisions should be observed by all.

    a. Nonfiction prose and the drama should be covered in English 11 with prose fiction and poetry reserved for 12. Separate genre texts, preferably paperbacks, should be chosen for each semester so that the students will not have to change texts when they change teachers.

    b. Each student should produce a controlled-source paper in the first semester and a library research paper in the second. This paper will be worth 25% of the total grade in each semester. The primary purpose of the controlled-source paper is to teach the techniques of term paper writing, while the library paper in the second semester should teach both the methodology of library research and the further development of the student's literary perceptions. The approved style and format for the research paper is the one found in Practical English Handbook, Second Edition.

2. Correct spelling and punctuation, like knowledge of the fundamentals of grammar and syntax, ought to be elementary accomplishments. They are not subjects of college grade, but something everyone should know before leaving high school. They are indispensable means to the mature control of expression and communication in language, but mastery in these areas should be the obligation of the student himself.

3. Therefore, the Practical English Handbook and Webster's Seventh New Collegiate Dictionary, required texts for the course, ought to be the student's personal "bibles" and should not be specifically "taught" in class except in cases of extreme necessity. However, students should be instructed in the use of these texts as necessary desk books valuable for writing and revising papers. These two texts are to be kept and used throughout the four years of college.

4. Since English 11-12 is concerned with writing, each student should produce a minimum of six themes in each semester. As used in this context, the word "theme" refers to a prose composition on a restricted topic, written in class or outside of class, of over 300 words. Teachers who wish to give introductory assignments in paragraph writing or additional theme work are encouraged to do so.

5. Student themes should be basically expository or argumentative. Instruction should be given in critical reading, the taking of notes, the writing of précis, summary, paraphrase, definition, classification, and literary interpretation. Most important, whether writing on a literary work or an idea gleaned from nonfiction prose, students should be instructed in the writing of an analysis or argument which thoroughly answers a question or establishes a thesis.

6. All themes should be typed or legibly written on standard 8½ x 11 white paper, using only one side of each sheet of paper, with at least one-inch margin on all four sides of each page. Typed papers should be double-spaced; hand-written papers should be written on every other line.

   Each student should keep his graded themes and revisions in a manila folder for personal review and for conferences with his instructor.

   English 11-12 will be taught in one of two ways: traditionally, with three class meetings per week, or by means of seminars and individual conferences. Instructors using the traditional approach should meet each student in private conference at least once during the semester, more often when individuals are having difficulty. Those using the seminar approach will naturally have at least one conference on each theme.

EVALUATION OF STUDENT WORK

Composition is an awakening process, an individual response to ideas, nature, and self. As such, there can be no hard and fast standardized criteria for evaluating the results of the process of thinking and writing. Although papers are taken from readings, lectures, and class discussions, the student has an obligation to strike out on his own and develop his own ideas clearly and forcefully.

In order to achieve a concept of basic competence in composition, the Committee on Freshman English submits the following flexible set of criteria for grading:

Superior (A-B)	Imaginative treatment and clear definition of a significant central idea with all generalizations supported by concrete, substantial, and relevant detail. Clear and forceful organization of unified paragraphs developed with attention to coherence and proportion. Effective transitions. Sentences interestingly constructed with variety, precision, and forcefulness. Clarity and effectiveness of expression achieved by consistent use of standard grammar, spelling, and punctuation. Originality and freshness should mark the chief distinction between an A and a B.

Average (C)	Clear treatment of a central idea that is either trivial, trite, or too general; generalizations supported with concrete details that are occasionally irrelevant, repetitious, or lacking in clarity. Paragraphs unified but developed loosely, mechanically, or without originality. Sentences reasonably correct but lacking power. Few errors in grammar, spelling, or punctuation.
Unacceptable (D-F)	Confused or weak central idea unsupported with concrete detail. Superficial or thoughtless treatment of subject, with organization that is incoherent or illogical. Sentences and paragraphs lacking unity or written in confused or childish style. Inexact or inept choice of words. Serious or frequent errors in grammar, spelling, or punctuation.

Each instructor should use his judgment in applying the above criteria. They are meant to be flexible so that a theme with some outstanding quality can be given a suitable grade instead of being penalized by the teacher's adherence to a rigid table of criteria.